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ABSTRACT

This paper describes a unit in a high school world literature course which focuses on non-Western literature. The novel on India to be included is "Nectar in a Sieve" by Kamala Markandaya. The 13-day unit includes worksheets and focus questions for research. Additional novels are suggested with a rationale presented as to why the Markandaya novel was chosen. (EH)

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ED 421 438

Incredible Diversity: A Unit on Indian Literature.

Fulbright-Hays Summer Seminars Abroad, 1997 (India)

by

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SO 029 086

INCREDIBLE DIVERSITY:

A UNIT ON INDIAN LITERATURE

A Fulbright Seminar Project
"Continuity and Change: India on the Threshold of the 21st Century"
1997

by

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INTRODUCTION, RATIONALE, AND PROCESS

BACKGROUND:

During the summer of 1997, sixteen teachers from various high schools and colleges across the United States participated in a Fulbright-Hays Seminar Abroad program administered by the Educational Foundation in India for the United States Department of Education. The program consisted of lectures in Delhi and travel and lectures in Agra, Jaipur, Aurangabad, Mumbai, Cochin, Chennai, Calcutta, and Varanasi. The seminar, entitled "Continuity and Change: India on the Threshold of the 21st Century," began July 8 and concluded August 15, 1997. The content of the seminar covered almost every aspect of Indian culture including geography, history, architecture, music, dance, art, religion, media, government, literature, science and technology, and other fields.

RATIONALE FOR PROJECT:

As an English teacher in Baraboo, Wisconsin, I am responsible for a major unit on India in a class entitled World Literature. The content of the course is strictly non-western and the students are general level, including both college and non-college bound. The course both introduces the culture of India and focuses on the stories, poems, plays, novels, and even non-fiction literature. For the purpose of this project, I have concentrated on the novel, *NECTAR IN A SIEVE* by Kamala Markadaya. The project also includes a brief outline of some of the other activities in the unit. Materials and resources listed have generally come from or been enhanced by the Fulbright experience.

THE NOVEL: *NECTAR IN A SIEVE* by KAMALA MARKANDAYA

Since the novel is the central focus of our World Literature Indian unit, its choice is crucial. For any course, the choice of a class novel is a difficult one, but when the choice will reflect a different culture and be used in a class of varying aptitudes and interests, it is even more challenging. At Baraboo High School it is important that the novel meet several criteria.

a. It must be a genuine reflection of the country and void of easy stereotypes.
b. It must be accessible for the slower readers and yet rigorous enough for those more skilled.
c. It must reflect literary merit in its plot, its character development, and especially its theme. Students should be engaged mentally, emotionally, and spiritually.

Of the books I reviewed in preparation for this unit, *NECTAR IN A SIEVE* best meets these goals.

ADVANTAGES of *NECTAR IN A SIEVE*:

1. The vocabulary and length are appropriate for general classes.
2. The characters demonstrate variety, and the main characters show warmth, strength, and endurance, qualities evident in Indian culture.
3. The narrator of the story is a strong woman character, much missing in many older novels and much needed in modern society, and the primary male character is often a model of sensitivity.
3. The plot engages student interest.
4. The story covers a complex range of emotions.
5. *NECTAR*'s themes of survival in the face of adversity, spiritual contentment, and poverty and its effects are universal themes.
6. Seventy per cent of India's population is still rural, so Nectar's rural setting is appropriate today.

Accommodations Needed When Using *Nectar in a Sieve*

1. The plot is slower than the plot of modern novels; thus, plot elements need special focus for students accustomed to action-centered films.
2. *NECTAR* is older, written in the 1950's; therefore, it obviously does not accurately portray many modern aspects of Indian society. Teachers need to make special efforts to draw attention to changes.

OTHER NOVELS CONSIDERED:

My Home and the World by Rabindranath Tagore

Tagore's romantic and moving story explores the decision making process of politics in any era. Which is more important, the individual or the group, the people or the cause, the status quo or radical change? What is right and what is wrong? Even though these are ageless questions, most high school students would need lots of help with Tagore's language and with the historical context of this novel.

A Train to Pakistan by Khushwat Singh

This book is a stark and compelling story of the partition of India following independence in 1947. Though the horrors of Muslim-Hindu fighting are important for students to read about and discuss, the book is too narrowly dated and centers too specificly on a single issue to be chosen for a classwide novel.

A Fine Balance by Rohinton Mistry

The advantage of this book is its comprehensiveness. Though the setting is around the time of Indira Gandhi's emergency measures of the early 1970's, the story delves into the history of each of the characters, thus revealing past customs and events. The length of the book, however, is daunting for most high school students and much of the plot is for a mature reader. **Highly recommended.

Passage to India by E. M. Forster

This classic of Indian literature is still classic and a good basic story which deals with the conflict of British and Indian culture through the relationship of an English visitor to India. Though the book is excellent, our class was preferred a novel by an Indian author.

Kim by Rudyard Kipling

Kim gives insight into a combination of British and Indian lifestyles in the earlier days of the British raj. Kim's exploits with both his British and Indian heritage provide adventure as welll as insight into both colonialism and indigenous culture. The language of the book, however, takes special attention for today's students.

A Suitable Boy by Seth Vickram

This very recent novel covers many facets of Indian life of high interest to high school students, including caste and marriage. Its length, like that of *A Fine Balance*, is daunting.

WORLD LITERATURE

India: Nectar in a Sieve

OBJECTIVES

The student will. . .

Reading

- read the novel *Nectar in a Sieve*
- read at least two articles about India
- read selections aloud for analysis and discussion
- understand the various elements of the novel: plot, characterization, setting, tone, point of view, and theme

Writing

- graph a map with information pertinent to the novel
- design a plot configuration for the novel
- write a comparison/contrast paragraph
- answer essay questions on relevant elements of the novel and/or social issues discussed in class

Speaking

- make one or more oral reports to the class about life in India and apply the information to the novel
- discuss elements of plot, tone, theme, or characterization in triads
- explain orally answers to class discussion questions
- role play an imaginary scene involving one or more of the characters

Listening

- listen to class lectures: author, background, story elements. . .
- repeat information received from partner to a group or the entire class
- listen to music and AV presentations

Media Skills

- view slides, movies, and other visual material
- research (using other sources than encyclopedias) at least one identification concerning Indian village life or the novel.

Nectar in a Sieve, by Kamala Markandaya

Markandaya, Kamala. *Nectar in a Sieve*. New York: Harper and Row, 1982.
[Earlier publication: John Day Co., 1954]

Overview: Thirty chapters; 182 pages: Part 1/ 1-23; Part 2/ 24-30

Author: Kamala Markandaya is the pseudonym for Pamela Purnaiya Taylor born 1924 in India where she attended the University of Madras. In 1948, after writing for a weekly Indian newspaper, she emigrated to England; she currently lives in London, is married, and has one daughter. She has written eight novels and is especially acclaimed for *Two Virgins* and *The Golden Honeycomb*.

Summary: *Nectar in a Sieve* is the story of a simple peasant woman of rural India who, married as a child to a tenant farmer, never, through many hardships and much grief, lost her love and courage. The story is told in the first person through the woman-wife-mother's, Rukmani's, eyes looking back on the years gone by. The setting is mid-twentieth century. Rukmani's child marriage to Nathan, a kind and good man, and her move to a mud and thatch hut begin a struggle which includes the birth of a daughter and years later the birth of six sons. It also includes a constant struggle with flood, drought, and poverty. The coming of a tannery to the village drastically changes its lifestyle and eventually takes over the land on which Nathan has worked for years. Nathan and Rukmani find themselves at the mercy of the city where they unsuccessfully try to find shelter with son. One by one their sons have left the land to find work in the tanner, then the tea plantations of Sri Lanka, or servant work in a far-off city. One son is killed; another dies of starvation; and one Selvam, assists a British doctor who comes and goes and finally builds a hospital. Rukmani and Nathan's daughter, Ira, rejected as a wife because of barrenness, later turns to prostitution during a time of intense starvation; she gives birth to an albino child. Finally, Nathan dies in the city where he and Rukmani work as stonebreakers in order to earn enough to return to Ira and Selvam in their home village. Rukmani survives to return with an adopted boy of the streets, Puli. In spite of the tragic nature of the story, Markandaya tells it with beauty and restraint; therefore, it is not primarily a depressing story.

Commentary on Use in Class: Before reading: Brainstorm impressions of India. *Nectar in a Sieve* is such a human story that it deserves discussion first on the response level: How does the story make you feel about the people of India? Which characters do you like? Dislike? How does it challenge your stereotypes? Possible topics for writing and discussion include: marriage and funeral customs, comparison and contrast of rural and city life for Nathan and Rukmani, population control and the meaning of children and sons, the attitude of the western doctor, dress, food, religious observances and celebration, climate, caste, treatment of women, and differing views of right and wrong.

BOOKS

The Short & Simple Annals

NECTAR IN A SIEVE (248 pp.)—*Kamala Markandaya—John Day* ($3.50).

When Rukmani was twelve and ready for marriage, she was obviously no bargain. She was not much to look at, and her father had gone broke providing dowries for her older sisters. The best the old man could find for her was a tenant farmer named Nathan who came from a poor village a day's travel away by bullock cart. When the child bride reached her new home, she saw a thatched mud hut. Holding back her tears, she lied bravely: "No, I am not frightened. It suits me quite well to live here." Often, in the years to come, it was to be not so much living as a living death.

Rukmani is the heroine of *Nectar in a Sieve*, a first novel by a young Indian woman who lives and writes in London under the pseudonym Kamala Markandaya. Hers is a simple, unaffected story of human suffering, and it does more than a shelf of books on history and economics to explain the people of India.

Taken at its simplest, *Nectar* is about hunger. Nathan was a good man, but all his hard work meant nothing if his small rice crop failed. When it did, his growing family starved. They sold their clothes, looked for scraps in the streets, ate grass like cattle when there was nothing else. For a time, to save her parents and brothers from death by starvation, Rukmani's gentle daughter became a prostitute, with the result that soon there was another mouth to feed. The family survived the famine, but a local tannery bought their land, and the now middle-aged couple went to a distant city to look for a son who might support them. They never found him, wound up sleeping on a temple floor, begging for handouts, working in a stoneyard for a few pennies. Nathan dies, but Rukmani makes it back to her village, her spirit still so strong that she dares to adopt a crippled waif to share whatever life has in store for herself and her own children.

AUTHOR MARKANDAYA
Sympathy conquers anger.

May 16 1955 Time Magazine 117

In other hands, *Nectar* could easily have become an embittered, even sordid book. It is, instead, free from bitterness and its ignorant villagers are at least as dignified as they are pathetic. Author Markandaya proves the old truth that in fiction sympathy is more effective than anger. Few readers will be able to forget that most of India is still a land of

TAYLOR, Kamala (Purnaiya) 1924-
(Kamala Markandaya)

PERSONAL: Born in 1924, in India; married; children: Kim (daughter). *Education:* Attended University of Madras. *Religion:* Hindu-Brahmin. *Residence:* London, England. *Agent:* John Farquharson Ltd., 15 Red Lion Sq., London W.C.1, England.

CAREER: Worked briefly for a small weekly newspaper in India; immigrated to England in 1948; currently free-lance writer. *Member:* Society of Authors. *Awards, honors: Nectar in a Sieve* was named Notable Book of 1955 by the American Library Association; National Association of Independent Schools Award, 1967.

WRITINGS—Under pseudonym Kamala Markandaya: *Nectar in a Sieve* (Book-of-the-Month Club selection), Putnam (London), 1954, John Day, 1955; *Some Inner Fury*, Putnam, 1955, John Day, 1956; *A Silence of Desire*, Putnam, 1960, John Day, 1961; *Possession*, John Day, 1963; *A Handful of Rice*, John Day, 1966; *The Coffer Dams*, John Day, 1969; *The Nowhere Man*, John Day, 1972; *Two Virgins*, John Day, 1973; *The Golden Honeycombs*, John Day, 1977. Contributor of fiction and articles to Indian and British publications.

SIDELIGHTS: Nectar in a Sieve is actually Kamala Taylor's third novel. It was highly praised for its accurate picture of Indian village life. Donald Barr of the *New York Times* wrote: "The basis of eloquence is knowledge, and *Nectar in a Sieve* has a wonderful, quiet authority over our sympathies because [Kamala Taylor] is manifestly an authority on village life in India. Because of what she knows, she has been able to write a story without reticence or excess." "It is a powerful book," commented critic J. F. Muehl of *Saturday Review*, "but the power is in the content. . . . You read it because it answers so many real questions: What is the day-to-day life of the villager like? How does a village woman really think of herself? What goes through the minds of people who are starving?"

Reviewing *Two Virgins*, a *New Yorker* critic observed: "[Kamala Taylor] writes in a forthright, almost breakneck style that could have been paced a little less relentlessly but could not be more precise or lucid. From the minutiae of the girls' lives we learn a great deal about the fabric of life in India today. They are constantly choosing between Eastern and Western ways of looking at the world—in their school, at home, in their language, and in their attitudes toward their own ripening sexuality, of which they are both keenly aware. . . . Both their stories are fascinating and demonstrate that [Taylor] writes as well about such universal feelings as lust, friendship, envy, and pride as she does about matters idiosyncratic to her country."

BIOGRAPHICAL/CRITICAL SOURCES: Times Literary Supplement, Saturday 10, 1954, June 12, 1969; *Kirkus Reviews*, February 1, 1955; *Saturday Review*, May 14, 1955, June 14, 1969; *Time*, May 16, 1955; *Christian Science Monitor*, May 26, 1955, October 10, 1973; *New Yorker*, May 23, 1955, October 22, 1973; *Commonweal*, August 19, 1955; *Best Sellers*, June 1, 1969, October 15, 1973; *Contemporary Literary Criticism*, Volume 8, Gale, 1978.

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INDIA: *Nectar in a Sieve* Day #1

ACTIVITIES:

BRAINSTORM impressions of India.
First, individually write on scraps of paper 10-20 words that describe India
With a partner, eliminate incorrect and duplicate words.
As a class, write a conglomerate list on a large piece of newsprint.
Discuss briefly then save the list until the end of the unit.

Distribute the **NOVEL, *Nectar in a Sieve***.

Tell students about the **AUTHOR** (see abstract). Distribute article on author and critical information about *Nectar in a Sieve*.

Discuss **TITLE**:
Bring a sieve to class. Pour water through it. What happens? What could such an action symbolize? In what ways could this quote foreshadow the story of the book?
Read the quote by Samuel Coleridge:
"Work without hope draws nectar in a sieve,
And hope without an object cannot live."

Discuss **POINT OF VIEW**: Read aloud the opening page to discover the Ist person narrator--Rukmani.

READ silently.

Distribute **CHARACTER SHEETS**--Assign each student the special responsibility of watching one character (not including Rukmani).

Distribute **MAP IDENTIFICATION** assignments to volunteers for reports (1/2 min.)

Geographical points: Himalayas, Sri Lanka, Ganges River, Bay of Bengal, Arabian Sea, Indian Ocean

Cities: New Delhi, Agra, Jaipur, Aurangabad, Mumbai, Cochin, Hyderabad, Bangalore, Chennai, Calcutta, Varanasi, Amritsar

Surrounding countries: Iran, Pakistan, Afghanistan, Tibet, China, Nepal, Bangladesh, Burma, Bhutan, Sikkim

ASSIGNMENT: Read *Nectar in a Sieve* chapters 1-6 for Day #3.
Research for one-minute reports for Day #3.
Keep track of one assigned character for Day #8

INDIA: *Nectar in a Sieve* Day #2

ACTIVITIES:

GREETINGS: Dressed in **sari**, greet students at door. Include jewelry and **"bindhi."** Briefly talk about attire.

Use the phrase, **Namaste**, and explain it to students. Namaste not only means hello but also carries the deeper meaning of "bowing to or recognizing the holy" in the other person.

FASHION SHOW:

Show **SLIDES OF INDIAN ATTIRE**, using both slides from India trip and from Indian fashion show in Madison.

Dress in Indian **CLOTHING** and take **PHOTOGRAPHS**. For willing students, have them dress in saris, salwar kameezes, pyjamas, and dhotis. Also use the Nehru jacket and shirts and the Muslim cap Take pictures.

Give each student a paste-on **BINDHI**. Discuss various meanings, historic and today.

SLIDES:

End class with a few more slides of India: Review the slides showing various attire, asking students to identify and to notice differences in clothing from what we tried on.

Show a few extra slides of Indian faces and dress.

ASSIGNMENT REMINDERS:

Read *Nectar*. . . chapters 1-6 (for Day #3)
Research the one-two minute reports also for Day #3
keep track of one assigned character for Day #8

THE BINDHI TRADITION

The bindhi is a distinctive adornment of the Indian woman. Sometimes the bindhi is called a tika or tilak. Traditionally, it is a small red dot in the center of the forehead with several possible origins. Today, however, the bindhi is generally used as decoration or as make-up. Though it usually retains the round red dot shape, it can take on other shapes and colors as well. According to the artistic imagination of the wearer, it may be color-keyed to a Sari or dress. It may also be paisley or multicolored. Sometimes the shape is a diamond, a teardrop, a star, a crescent, or a symbol of some belief or organization. Occasionally the bindhi may adorn some other exposed part of the body, front or back.

Since the original bindhi was red, the color of blood, legend holds that it is a source of life and energy. It is also believed that, when worn in the center of the forehead, it represents the legendary Third Eye--the hidden, metaphysical source of concentration, intuition, knowledge--the strength and wisdom of the Lord Shiva. Other legends hold that the bindhi wards off evil spirits. In some ancient cultures, looking a person in the eye is the same as gaining control over that person. The bindhi deflects such a look and therefore dispels such control; in other words, the bindhi "dispels the evil eye."

Such beliefs contribute to the fascination regarding the bindhi. Traditionally a powdered vegetable dye, no Indian woman would be seen without it. Today, though often a "stick-on" accessory, it still has semi-religious overtones and plays a significant role in celebrative occasions. Indians often welcome visitors , a father "gives away" the bride, the priest marks religious rites , and a friend wishes good luck and God-speed--all with bindhis; besides, a Sadhu wears a similar U-shaped mark on his forehead.

Given or received, the bindhi carries a message of love and good will.

INDIA: *Nectar in a Sieve* Day #3

ACTIVITIES:

QUIZ: Take quiz on Nectar. . . chapters 1-6. Exchange papers, check answers, and discuss. Especially discuss Ruku's wedding and attire.

MAP WORK:

Distribute **MAP IDENTIFICATION SHEETS**, colored pencils, and markers.

SETTING: Explain in general terms the geography of India, emphasizing southern India, the setting of the story. Discuss the term "monsoon."

LISTEN to "geography reports" from volunteers (1-2 min. each).

Geographical points:

Himalayas, Sri Lanka, Ganges River, Bay of Bengal, Arabian Sea, Indian Ocean

Cities:

New Delhi, Agra, Jaipur, Aurangabad, Mumbai, Cochin, Hyderabad, Bangalore, Chennai, Calcutta, Varanasi, Amritsar

Surrounding countries:

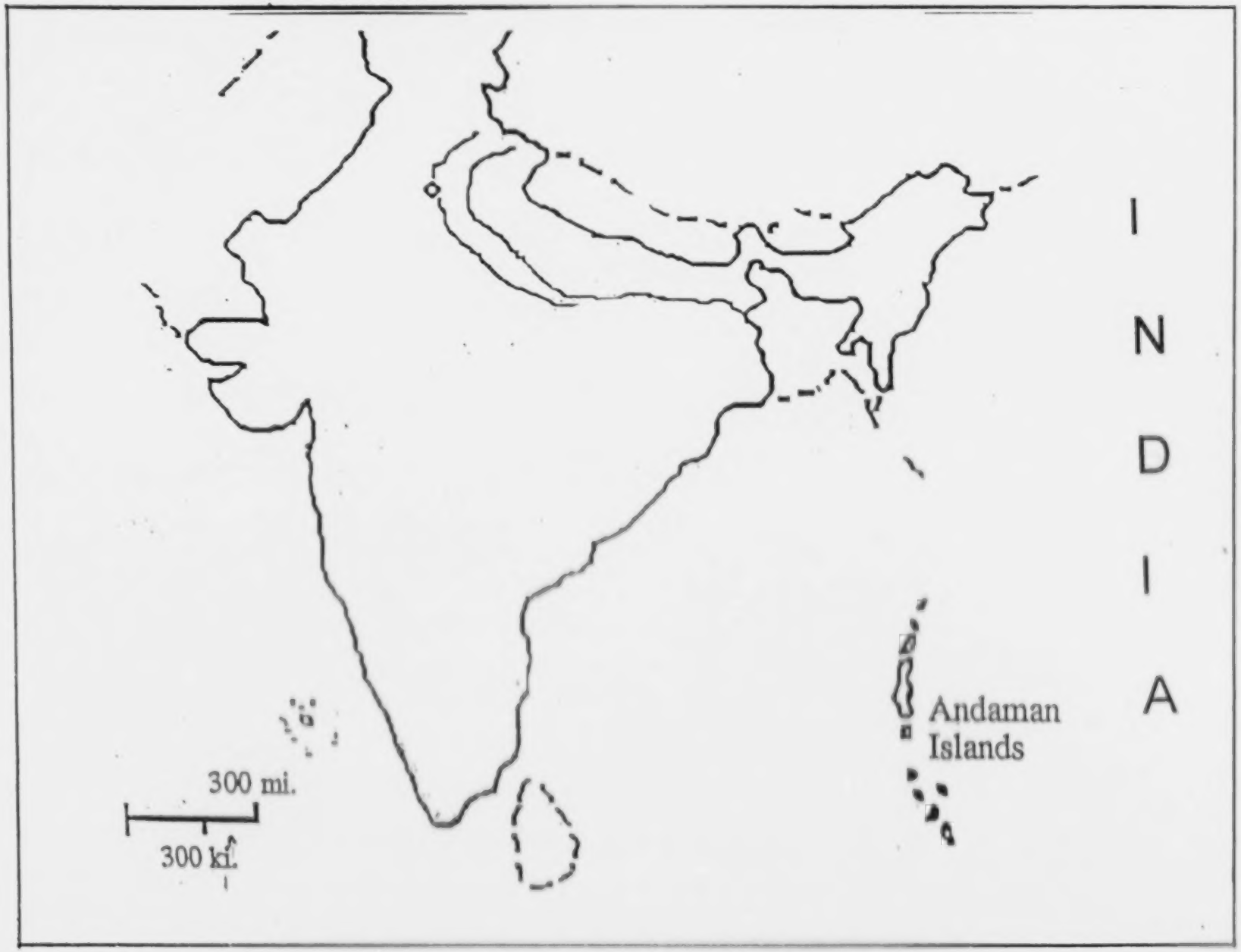
Iran, Pakistan, Afghanistan, Tibet, China, Nepal, Bangladesh, Burma, Bhutan, Sikkim

In **GROUPS** of four or five, work on maps and identify the above landmarks.

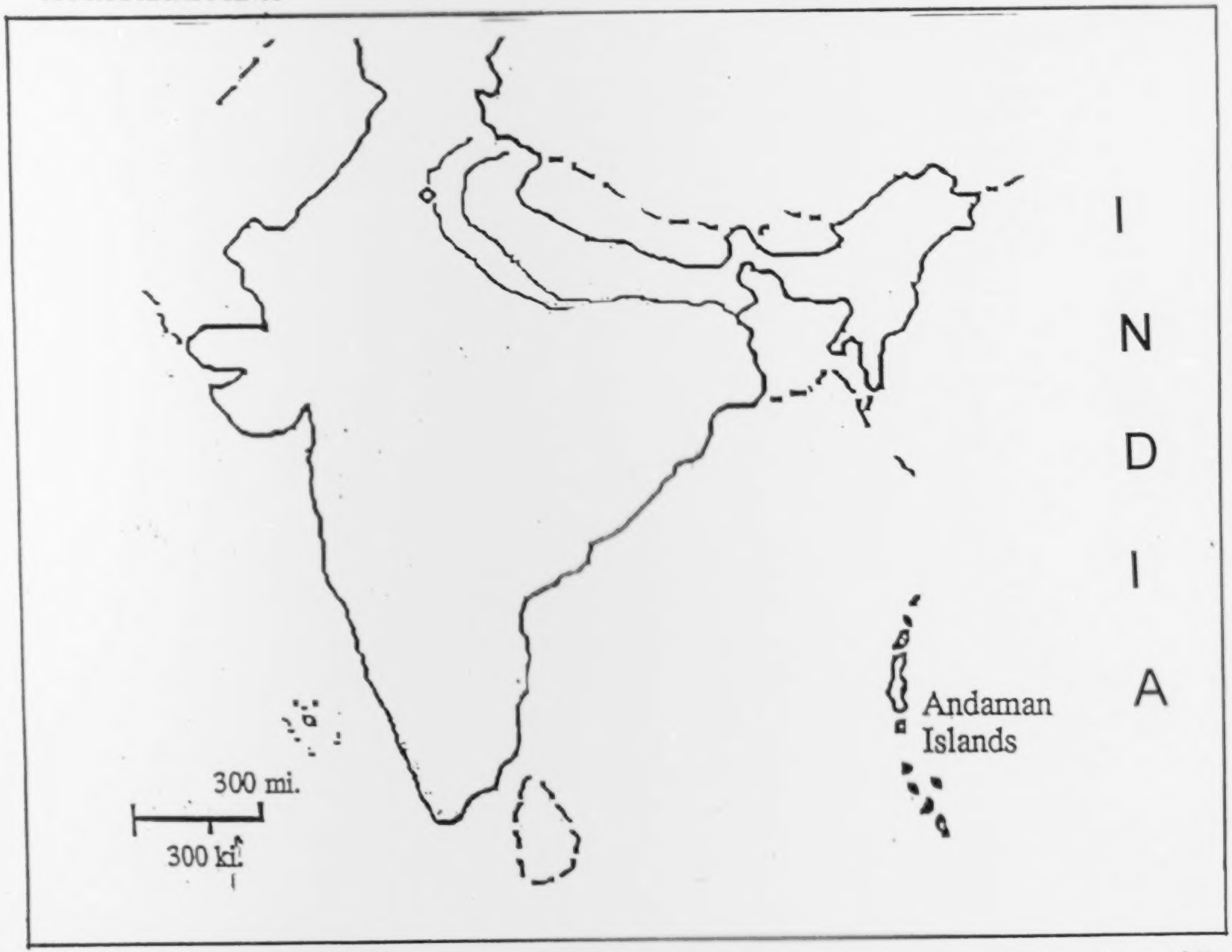
End class with a few **SLIDES** from each of the geographical points and each of the cities.

ASSIGNMENT: Read Nectar. . . chapters 7-12 (for Day #5)
Both maps with geographical points, cities, and surrounding countries (for Day #4)

CITIES AND SURROUNDING COUNTRIES NAME Period



GEOGRAPHICAL POINTS NAME Period



16 17

China
Amritsar
Pakistan
The Himalayas
New Delhi
Nepal
Bhutan
Agra
Varanasi (Benares)
Jaipur
Ganges River
Burma
Calcutta
Bangladesh
Aurangabad
Mumbai (Bombay)
Hyderabad
Arabian Sea
Bangalore
Chennai (Madras)
Bay of Bengal
Andaman Islands
Cochin
300 mi.
300 ki.
Sri Lanka
INDIA

INDIA: *Nectar in a Sieve* Day #4

ACTIVITIES:

COLLECT MAPS

DISCUSSION/SIMULATION ON HISTORICAL CASTE:

Distribute class (caste) slips of paper and tape while students are taking quiz. Have them tape on their "caste name tags."

Brahman	3
Kshatriyas	2
Vaishya	2
Shudras	8

Untouchables (3), Dalits (3), Tribals (2), Harijans (2)

Give preferential treatment to higher castes. Move the "untouchable" groups to the back of the room.

DISCUSS CASTE in *Nectar in a Sieve*

Chapter 1 Rukmani's match is "below" her

Chapter 8 The tannery and Rukmani and Nathan's sons, Arjun and Thambi

Other examples: _____

SIMULATION: Give TREATS to each class.

Brahman (cookies, candy bar, peanuts)
Kshatriya (small candy bar, peanuts)
Vaishya (piece of candy, few peanuts)
Shudra (small piece of candy, few peanuts)
Untouchable groups (couple of peanuts)

DISCUSS inequities.

How are these inequities related to the story?
What does the caste system have to do with poverty?
Were there good aspects of the caste system?
What is the Indian government's policy toward caste?
Differentiate between "untouchables," "dalits," "tribals," "harijans" and such labels.
What did M.K. Gandhi teach about caste?
Who is Dr. B. R. Ambedkar (1891-1956)?
What is the situation regarding caste in India today?
How has the situation changed since the time of Markandaya's book?

ASSIGNMENT:

Read Nectar. . . chapters 7-12 (for Day #5)
Remind students to keep track of their assigned character.

HINDU CASTE SYSTEM
(Hereditary Classes)

A. Brahmin	priests scholars governmental officials
B. Kshatriyas	warriors minor officials
C. Vaishya	merchants artisans
D. Sudras	unskilled workers
E. Untouchables	outcast ("uncastes")

Harijans--a term for lower castes used by Gandhi (leader for independence) meaning "children of God"

Dalits-- a term for lower castes and tribals used by Ambedkar (father of the India constitution) meaning "downtrodden" USED TODAY

* In 1955, the Indian government enacted a law making discrimination against the untouchables a criminal offense.

INDIA: *Nectar in a Sieve* Day #5

ACTIVITIES:

MAPS: Look at a few, discuss errors and especially vivid ones, use some on bulletin board.

QUIZ: Take quiz on *Nectar. . .* chapters 7-12. Exchange papers, check answers, and discuss briefly.

View the **MOVIE** "North Indian Village" (30 minutes)

* This film is older (about the same time of *Nectar in a Sieve*) but in the north of India (Nectar is in the south).

After the movie begin to **WRITE A COMPARISON/CONTRAST** paragraph of village life in the movie and village life in the book. Use at least three likenesses and three contrasts from each. Support each comparison with descriptive details (distribute handout).

Write a beginning **LIST OF LIKENESSES AND DIFFERENCES** on the board. Students will need to add others.

ASSIGNMENT:

Write the comparison and contrast paragraph/essay for tomorrow, Day #6.
Read *Nectar. . .* chapters 13-18 for Day #7

INDIA: *Nectar in a Sieve* Day #6

ACTIVITIES:

GROUP WORK with COMPARISON/CONTRAST PAPERS:

In groups of 4-6, have students...

read aloud their comparison/contrast papers,
list their likenesses and differences (and their examples) on an overhead sheet,
then show and explain their lists to the class.

Discuss details and examples for the lists.

View **SLIDES** on village life and various crafts taken during summer seminar (1997)

Slides include pictures from villages near

Jaipur	Cochin
Aurangabad	Varanasi
Mumbai	

Crafts/skills include

paper making	basketry
rug making	block printing
textile dyeing	storytelling (singing)

Using the comparison/contrast lists generated by students, have students point out likenesses; then have them especially point out changes they notice in the the village life they see in the book and movie and the life they see in the slides. Have two students make a list of the changes on OVERHEAD SHEETS.

DISCUSSION: Using the OVER HEAD LISTS of changes, help students discover what has been gained and what has been lost in the change.

ASSIGNMENT:

Reminder to read *Nectar*. . . chapters 13-18 for Day #7
Remind students of their character sheets. Suggest that they be at least half filled out by Day #7 (tomorrow).

INDIA: *Nectar in a Sieve* Day #7

ACTIVITIES:

QUIZ: Take quiz on *Nectar*. . . chapters 13-18. Exchange papers, check answers, and discuss briefly.

Have students get out their **CHARACTER SHEETS**. Share information in **groups of three to five**. All members of the group will write the information, but only one random paper will be chosen to check and evaluate.

Discuss the information with the entire class:

What do the names of the characters mean?
What does Markandaya's choice of names suggest about her purpose?
Which characters are fully developed?
Which characters are stereotypes? What are the characteristics of each stereotype?
Which character changes the most during the course of the novel?
Which character has the most positive changes? the most negative?
If you could be one character in the book, which would it be?
Which character do you like the most? why?

Choose three characters and compare them to the three of the following (see worksheet).

1. _____	elephant	mouse	lightning
	moonlight	toothbrush	shoe
2. _____	ocean	ice cream	belt
	broccoli	volcano	needle
3. _____	wagon	kite	other: _____

JOURNAL WRITING (Character Metaphors): Using one of the comparisons above, write a paragraph (or a poem) extending the metaphor. In other words, if Rukmani is like a cloud, how big is she, who does she protect with her shade, when does she send rain, what shapes does she appear in? Is she beautiful? terrifying?

ASSIGNMENT:

Read *Nectar*. . . chapters 19-23 for Day #9
Complete the journal writing for tomorrow Day #8

WORLD LITERATURE
NECTAR IN A SIEVE: Characters

Name _____
Period ___ Score ___

Identify these characters fully:
Rukmani (Ruku): _____

_____

_____

_____

_____

_____

Nathan: _____

_____

_____

_____

Identify these characters with five+ significant pieces of information.

Irawaddy _____

_____

_____

Arjun _____

_____

_____

Thambi _____

_____

_____

Murugan _____

_____

_____

Raja _____

_____

_____

Selvam _____

_____

_____

Kuti _____

_____

Sacrabini _____

_____

Puli _____

_____

Kennington (Kenny) _____

_____

_____

Identify briefly:

Kali _____

Kunthi _____

Janaki _____

Durgan _____

Hanuman _____

Perumal _____

Biswas _____

Old Granny _____

Sivaji _____

NECTAR IN A SIEVE: CHARACTERS

Rukmani (Ruku)	wife of Nathan child bride poor peasant woman gardener survivor	narrator of book courageous, able homemaker mother of 7 children able to write
Nathan	husband of Ruku hard worker father of 7 children	farmer kindly and good
Irawaddy (Ira)	oldest child married 5 years prostitute	gentle, loving barren, abandoned mother of Sacrabini
Arjun	oldest son involved with strike	tannery worker tea plantation work
Thambi	second son	same as above
Murugan	third son servant in city household	disappeared
Raja	fourth son	killed at tannery
Selvam	fifth son supporter for Ira++	assistant to Kenny devoted to hospital
Kuti	sixth son	died of starvation
Sacrabani	Ira's son object of ridicule	albino
Puli	beggar in city "adopted" by Ruku	streetwise had leprosy
Kennington (Kenny)	doctor came and went impatient with Indians	British builder of hospital
Kali	village wife kind	"chatterbox" industrious
Kunthi	village wife involved with Nathan	prostitute briber

Janaki	village wife	moved
Durgan	seller of curds	dairyman
Hanuman	general merchant	
Perumal	Janaki's husband	only shopkeeper
Biswas	trader shrewd, sly	moneylender
Old Granny	widow marketplace "merchant"	matchmaker
Sivaji	rent collector for Zamindar	

INDIA: *Nectar in a Sieve* Day #8

ACTIVITIES:

COLLECT Journal Writings (Metaphors of Characters). Have volunteers read theirs aloud in class.

Divide the class into **TWO GROUPS**. One group is assigned marriage; the other, funeral.

Explore **MARRIAGE CUSTOMS** in India:

Read silently the articles on marriage--

Monhanti, Prafulla. *My Village, My Life*. New York: Praeger Publishers, 1973. 91-97.
Mehta, Gita. *Snakes and Ladders: A View of Modern India*. London: Martin, Secker, and Warburg, 1997.

Discussion: Students sit in concentric circles. Using the "threefold" discussion sheet, the inside group discusses material read in their group. The outside group listens and takes a few notes.

Explore **FUNERAL CUSTOMS** in India:

Read silently the article on funerals--

Mehta, Gita. *Snakes and Ladders: A View of Modern India*. London: Martin, Secker, and Warburg, 1997.

Discussion: Students switch places still in concentric circles. Using the "threefold" discussion sheet, the inside group discusses material read in their group. The outside group listens and takes a few notes.

SLIDES: Wedding (hotel) and funeral (along Ganges) in modern India.

ASSIGNMENT:
Reminder to read Nectar. . . chapters 19-23 for Day #9

INDIA: *Nectar in a Sieve* Day #9

ACTIVITIES:

QUIZ: Take quiz on *Nectar*. . . chapters 13-18. Exchange papers, check answers, and discuss briefly.

Continuation with **BOOK MATERIAL ON MARRIAGES AND FUNERALS**

Divide the class into **TWO GROUPS**. The opposite group from Day #8 is assigned marriage; the other, funeral.

Read aloud marriage passages from *Nectar in a Sieve*
Rukmani: chapter 1, pages 8 - 9
Irawaddy: chapter 6, pages 40-41

Read aloud funeral passages from *Nectar in a Sieve*
Raja: chapter 15, page 94
Kuti: chapter 16, page 105
Old Granny: chapter 21, pages 124-125
Nathan chapter 29, pages 187-188

Discussion: Students switch places still in concentric circles. Using the "threefold" discussion sheet, the inside group discusses material read in their group. The outside group listens and takes a few notes.

DEEPVALI: As a class, read the celebration of Deepvali in the book and on the handout. Discuss. (End of Chapter *10 Nectar in a Sieve*)

JOURNAL WRITING ASSIGNMENT: (Choose one)

a. Pretend you are a girl/boy who will be married next month. Your parents have chosen your mate. You are in complete agreement with this system. Convince a friend of the advantages over the western way.

b. Pretend you are an Indian adult. Your family has always cremated the bodies of family members who have died. Convince a friend of the advantages to cremation over the western way of funerals and burial.

c. Write about a similar celebration, holiday, or festival you have experienced to Deepvali. Describe it with a lot of sensory detail. Use the description in the book for a model if you would like.

ASSIGNMENT:

Read *Nectar*. . . chapters 24-30 for Day #11.

Complete "Journal Writing Assignment" above. Due Day #10 (tomorrow).

INDIA: *Nectar in a Sieve* Day #10

ACTIVITIES:

COLLECT JOURNAL ASSIGNMENTS: Volunteers can read their journal entries aloud.

PLOT:

Distribute **PLOT CHARTS**. Have students work in **groups of three-five** filling out the plot charts and listing the three highest and the three lowest points. Suggest that they add to the back of the worksheet other events they think were omitted or overlooked on the list.

Scramble the groups and have them defend their highest and lowest point decisions.

Graph the group decisions on an overhead sheet for the class. (If more than one class diagrams the plot, compare the results later.)

Discuss the **conflict** and **climax** of the story:

Is the conflict primarily person vs. self, vs. person, vs. society, or vs. nature?
For each conflict, when is the conflict resolved?
Which of these resolutions best explains the highest point or climax of the story?
What is the highest point in the novel?
Does this point involve the major characters?
Can a "lowest" point really be the climax?

Discuss with students the many possible differences between short stories and novels in plot development. Use the traditional short story diagrams (plot handout) and several plot graphs that they developed from the group plot charts. Finally, tell students that you want them to "picture the plot" of *Nectar in a Sieve* in an original way.

In their **original groups** of three-five students, have students **draw a diagram or "picture"** of *Nectar in a Sieve*'s plot. Give each group a set of directions, a large piece of newsprint, and several markers and/or crayons.

Share the "drawings" with the class.

ASSIGNMENT:

Reminder to read *Nectar. . .* chapters 24-30 for Day #11.

DIRECTIONS for PLOT CHART: *Nectar in a Sieve*

1. Graph the plot of Nectar in a Sieve. Zero (0) is normal in the lives of Nathan and Ruku. A +4 would be the best or highest points in their lives; a -4 would be the worst or lowest points.
2. Connect each point into a line graph.
3. Add three more events to the list and graph them also.
4. Below, write three reasons for your choice of highest and lowest points.
5. Staple the graphs from your group together and give them to your teacher.

Highest point in the plot: _____

Reasons: a. _____

_____

b. _____

_____

c. _____

_____

Lowest point in the plot: _____

Reasons: a. _____

_____

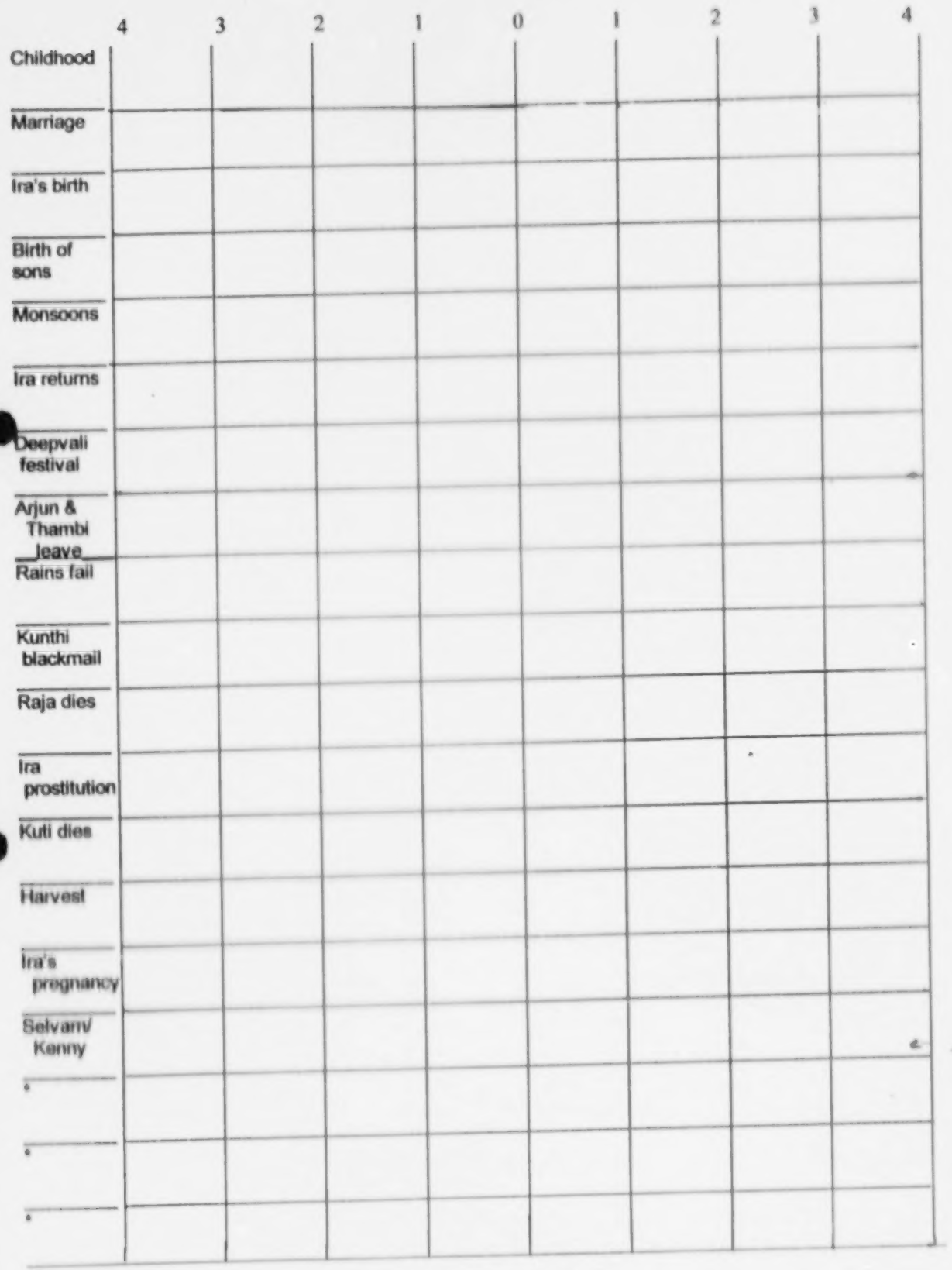
b. _____

_____

c. _____

_____

PLOT CHART


4
3
2
1
0
1
2
3
4
Childhood
Marriage
Ira's birth
Birth of sons
Monsoons
Ira returns
Deepvali festival
Arjun & Thambi leave
Rains fail
Kunthi blackmail
Raja dies
Ira prostitution
Kuti dies
Harvest
Ira's pregnancy
Selvam/ Kenny

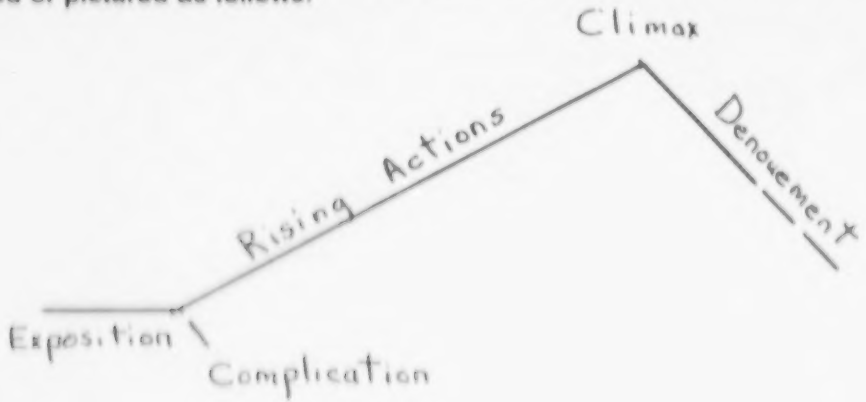
PLOT PICTURES

DEFINITION:

The PLOT of a story is the SERIES OF EVENTS or ACTIONS that transport a story from a beginning to an ending.

SHORT STORIES:

Since SHORT STORIES normally have ONE main idea, emotion, or effect, they are often diagrammed or pictured as follows:



NOVELS:

NOVELS generally have MANY events or actions and usually many ideas, emotions, or effects they are expressing. Therefore, a novel has many high points and many low points. As a result, a novel is classically diagrammed or pictured as follows:

PLOT PICTURES

ASSIGNMENT:

Your assignment is to draw an **original plot diagram** or picture for *Nectar in a Sieve*. In picturing the book's plot, break from the traditional diagram. Maybe you think *Nectar*'s plot could be pictured like a puzzle, or like untying a series of knots, or like diving in a cold lake and drowning, or like traveling a highway, a lane, a path, or a river. Do not simply draw a realistic picture. Instead, draw a digram or symbolic picture to depict the progress of the story.

Use the bottom of this page for practice. Then transfer your ideas to the large piece of newsprint or poster paper.

Keep in mind the plot elements of exposition, complication, rising actions, climax, and denouement, but portray them in an original manner.

INDIA: *Nectar in a Sieve* Day #11

ACTIVITIES:

QUIZ: Take quiz on *Nectar*. . . chapters 24-30. Exchange papers, check answers, and discuss briefly.

Return yesterday's **plot worksheets** and add events from chapters 24-30 to them. Discuss whether the additions change students' ideas about the high and low points. Is there a new climax? Why? Why not?

TONE or RASA:

Part of the theory of Indian literature involves the term **RASA**. The etymological root of "rasa" means "taste" or "flavor." In other words, rasa is the essence of emotion. If in reading a piece of literature, I become no longer myself; if I become one with the piece of literature, then the author has been successful. Rasa can be expressed in outward motions in drama or dance; for example, tears for grief or touching the heart for tenderness. Or rasa can be expressed in writing or art. In writing, a good story is based on one of the nine rasas, and the best stories achieve the highest rasa, contentment.

First, **discuss the meaning** of the various rasas using **dance slides and posters**. Find examples of each rasa in the slides and pictures.

erotic (delight)	comic (laughter)
pathetic (sorrow)	furious (anger)
heroic (energy)	terrible (fear)
odious (disgust)	marvelous (astonishment)

QUIETISTIC (SERENITY)

When students have grasped the basic meaning of each rasa, distribute the **RASA WORKSHEETS** and have students complete them in groups.

DISCUSS the final worksheet question: Does *Nectar in a Sieve* reach contentment or serenity, the quietistic or ultimate rasa?

Before reaching a final conclusion, **READ ALOUD** the opening paragraphs of the novel? Apparently, Markandaya is trying to achieve this emotion. Is she successful?

ASSIGNMENT:

Review the book and all the handouts for Test.

RASA

A Theory Concerning Emotion

Explanation: In Indian literature, stories are often written with a theory of emotional responses called rasas. A good story should have a dominant Rasa, and the supreme Rasa is the ninth one of contentment or serenity. It should rid the characters and/or the reader of all restlessness or uneasiness ("dis-ease").

Directions: Find an incident in *Nectar in a Sieve* to illustrate each of the following Rasas. Explain each of the incidents in ONE simple sentence. Include page numbers.

EROTIC--delight _____

_____ (page ____)

COMIC--laughter _____

_____ (page ____)

PATHETIC--sorrow _____

_____ (page ____)

FURIOUS--anger _____

_____ (page ____)

HEROIC--energy _____

_____ (page ____)

TERRIBLE--fear _____

_____ (page ____)

ODIOUS--disgust _____

_____ (page ____)

MARVELOUS--astonishment _____

_____ (page ____)

***QUIETISTIC--serenity _____

_____ (page ____)

How is *Nectar in a Sieve* successful in reaching the ultimate rasa? _____

_____

INDIA: *Nectar in a Sieve* Day #12

ACTIVITIES:

RASA WORKSHEETS: Collect the worksheets and review conclusions from yesterday. Point out the serene, almost dreamlike qualities in the opening paragraphs of the book.

THEME: What is *Nectar in a Sieve* all about?

Courage	Simplicity	Work
Hope	Nature	Strength
Success	Goodness of life	Survival
Suffering	Contentment	India
Poverty	Fate	Other: _____

What does the author, Kamala Markandaya, say about these subjects?

In pairs, have students write on an OVERHEAD sheet a theme sentence for THREE of the above theme words. Have them choose their best one and share it with the class.

Try to arrive at a class consensus about the theme of the story. Check out their decision using the primary **conflict**, the **climax** they decided on earlier, the **title** of the book, the main **characters**, and especially the dominant **rasa**.

REVIEW:

Take time for questions and answers about the entire book.
Explain the format of the test for Day #13 (tomorrow).

ASSIGNMENT:

TEST

POSSIBLE ESSAY TEST QUESTIONS

A. Choose one of the following ideas (or make up one yourself) and write a statement that expresses *Nectar in a Sieve*'s theme. Then explain with at least three reasons why you consider your choice to be the dominant or best idea of what the book is about. Use specific examples of people, events, atmosphere+++ from the story to justify your explanation.

courage survival contentment suffering other _____

B. Literature of India often attempts to achieve the ultimate RASA of QUIETUDE (serenity, tranquility, placidness, contentment). Does *Nectar in a Sieve* succeed in achieving this tone or rasa? If not, what rasa is dominant? Why Explain your answer with specific information from the book.

C. The PLOT of Nectar in a Sieve has many high and low points. Choose the two events that represent the highest and lowest points in the book and explain your choices. Give a least three insightful reasons for each choice. You may explain by using reasons why other high and low events are not as important.

D. Explain your interpretation of the TITLE of the book. First, give the title's meaning in relationship to the book's dedication written below; then use at least three ideas from the book to explain your opinion.

"Work without hope draws nectar in a sieve,
And hope without an object cannot live."

E. Who is Kamala Markandaya: In a well-composed paragraph give at least five significant facts about her life and qualifications as a writer. End your paragraph with as assessment of her writing style.

F. What if Nathan owned the land on which he worked? How would the story differ? Be sure to use at least five events or pieces of information from the story to prove your point.

G. Stories generally have one main conflict: person vs. person, person vs. self, person vs. nature, person vs. society, or person vs. _____. What do you think is the main conflict in this story? Who or what wins? Why? Use at least three specific pieces of information from the story to persuade us of your choice.

WORLD LITERATURE:
India: Nectar in a Sieve

Quiz #1
Chapters 1-6

Name _____
Period ____ Score _____

DIRECTIONS: Answer the following questions, using DETAIL from the story.

1. Describe Rukmani's change in status when she marries Nathan.

_____

2. A frightening experience occurs for Rukmani during her first pregnancy; afterwards, she is more careful. Describe the experience.

_____

_____

3. What skill or ability does Rukmani possess that most of the other women do not have?

_____

4. In what way is Rukmani and Nathan's first child a disappointment? Why?

_____

5. After several years and in order to have a second child, what secret measures does Rukmani take?

_____

6. What event in the village "ends Ira's carefree days"?

_____

7. In order to make extra money, what does Rukmani do?

_____

8. Who serves as matchmaker for Ira? Briefly describe him or her.

_____

_____

9. Name the narrator of the story. _____

10. Name the author of the book. _____

WORLD LITERATURE:
India: Nectar in a Sieve

Quiz #2
Chapters 7-12

Name _____
Period ____ Score _____

DIRECTIONS: Answer the following questions, using DETAIL from the story.

1. Describe the cause of disaster for Rukmani and Nathan shortly after the wedding of Ira.

_____

_____

2. Briefly describe Rukmani's encounter with the Muslim women.

_____

_____

3. Why does Ira return to live with her parental family?

_____

4. Arjun and Thambi, the two oldest boys, decide to "leave the land." What occupation do they undertake in place of farming with their father?

_____

5. Describe Deepvali or the Festival of Lights as depicted in the novel.

_____

_____

6. What circumstances prevent Ira from returning to husband?

_____

7. Trouble at their first jobs after farming leads Arjun and Thambi to take what second job? Describe the trouble and the new job.

_____

_____

8. Nathan and Rukmani's third son, Murugan, leaves home to pursue what kind of work?

_____

WORLD LITERATURE: Name _____
India: Nectar in a Sieve Quiz #3 Period ____ Score _____
Chapters 13-18

DIRECTIONS: Answer the following questions, using DETAIL from the story.

1. During a severe drought, how do Rukmani and Nathan obtain water? Explain the significance.

2. Kunthi bribes Rukmani into sharing rice with her during a time of starvation. Why is she able to bribe Rukmani?

3. Describe the circumstances of the death of Nathan and Rukmani's fourth son, Raja.

4. During the night Rukmani has a fight, a physical one, with whom? Why? _____

5. Kuti, the youngest son, also dies. Describe the circumstances of his death. _____

6. How is Rukmani able to trick Biswas into paying her a fair price for her produce?

WORLD LITERATURE:
India: Nectar in a Sieve

Quiz #4
Chapters 19-23

Name _____
Period ____ Score _____

DIRECTIONS: Answer the following questions, using DETAIL from the story.

1. Rukmani and Nathan's fifth son, Selvam, "leaves the land" to work where and how?

_____

_____

2. Describe the handicap of Ira's child, Sacrabini. _____

_____

3. Give details about Kennington's (Kenny's) dream for Rukmani and Nathan's village.

_____

_____

4. Describe the circumstances of Old Granny's death. _____

_____

_____

5. HOW does Ira answer Sacrabini's questions concerning his birth? Why? _____

_____

_____

6. What forces Rukmani and Nathan to leave their village? Describe where they go.

_____

_____

WORLD LITERATURE: Name _____
India: Nectar in a Sieve Quiz #5 Period ____ Score _____
Chapters 24-30

DIRECTIONS: Answer the following questions, using DETAIL from the story.

1. How do Rukmani and Nathan travel when they leave to find their third son, Murugan?

_____

_____

2. What possessions do Rukmani and Nathan lose? How? Where? _____

_____

_____

3. Name at least two ways that Puli is able to help Rukmani and Nathan.

_____

_____

4. How do Nathan and Rukmani earn money to return home? _____

_____

_____

5. Describe the circumstances of Nathan's death. (WWWWHW)

_____

_____

6. At the end of the story, where is Rukmani living? Describe her circumstances and surroundings.

_____

_____

APPENDIX:

MISCELLANEOUS ADDITIONAL ACTIVITIES

OF

THE INDIAN LITERATURE UNIT

HINDU TRINITY
(Avatara)

BRAHMA -- CREATOR
(Saraswati-wisdom)

Attributes:	four heads/ omniscience
	rosary
	four Vedas/ sacred writings
Vehicle:	goose

VISHNU -- PRESERVER
(Lakshmi--wealth)

Attributes:	standing on the universe
	jewelry and garland
	disc--conch--mace--lotus seed
	many arms/ all-powerful
	blue color
Vehicle:	garuda (half-bird, half-human)
Incarnations:	tortoise--fish--boar--lion--dwarf
	Rama
	Laksman
	Krishna
	Kalki (yet to come on a white horse)

SHIVA -- DESTROYER (Remolder)
(Parvati, sometimes Kali)

Attributes:	third vertical eye
	crescent moon--drum--trident--cobra
	tiger skin
	water from head (Himalayans, Ganges)
Vehicle:	Nandhi, the bull
Son:	Ganesha, the elephant-headed god

from the WRITINGS of MOHANDAS K. GANDHI

on NON-VIOLENCE

Non-violence in its dynamic condition means conscious suffering. It does not mean meek submission to the will of the evildoer, but it means the pitting of one's whole soul against the will of the tyrant. Working under this law of our being, it is possible for a single individual to defy the whole might of an unjust empire to save his honor, his religion, his soul and lay the foundation for that empire's fall or its regeneration. And so I am not pleading for India to practice nonviolence because she is weak; I want India to practice nonviolence being conscious of her strength and power. No training in arms is required for the realization of her strength.

"The force generated by nonviolence is infinitely greater than all the arms generated by [human] ingenuity."

Nonviolence and cowardice go ill together. I can imagine a fully armed [person] to be at heart a coward. Possession of arms implies an element of fear, if not cowardice. But true nonviolence is an impossibility without the possession of unadulterated fearlessness.

This is the essence of the principle of nonviolence and non-cooperation. It follows, therefore, that it must have its root in love. Its object should not be to punish the offender or to inflict injury upon him. Even while non-cooperating with him, we must make him feel that in us he has a friend, and we should try to reach his heart by rendering him humanitarian service wherever possible.

SATYAGRAHA--Gandhi invented this word to distinguish it from such phrases as "civil disobedience" and "passive resistance." It is built upon the words SATYA (TRUTH) and AGRAHA (FIRMNESS).

That is the beauty of satyagraha. It comes up to oneself; one does not have to go out in search of it. True satya implies love, and firmness, a graha, engenders and therefore serves as a synonym for force. I, thus, began to call the Indian movement satyagraha, that is to say, the force which is born of truth and love or nonviolence.

AHIMSA--This Sanskrit word is at the foundation of satyagraha. It literally means "lacking any desire to kill."

Ahimsa is the attitude of the soul and therefore to be practiced by everybody in all the affairs of life. If it cannot be practiced in all the departments, it has no practical value. Ahimsa is not the crude thing it has been made to appear. Not to hurt any living thing is no doubt a part of Ahimsa, but it is its least expression. The principle of ahimsa is hurt by every evil thought, by undue haste, by lying, by hatred, by wishing ill to anybody. It is also violated by our holding on to what the world needs. Ahimsa and truth are so intertwined that it is practically impossible to disentangle and to separate them. . . Ahimsa is the means; truth is the end.

BEST COPY AVAILABLE

on CIVIL DISOBEDIENCE

"Non-cooperation with evil is just as much a duty as cooperation with good."

Civil disobedience in the inherent right of the individual. He dare not give it up without ceasing to be [human]. Civil disobedience is never followed by anarchy. Criminal disobedience can lead to it. Every state puts down criminal disobedience. Of course! It perishes if it does not. But to put down civil disobedience is to attempt to imprison conscience.

"We cannot lose. . .They can have my dead body but not my obedience."

on SIMPLE LIVING

Machinery, if to be well-used, has to help and ease human effort. The present use of machinery tends more and more to concentrate wealth in the hands of a few in total disregard of millions of men and women whose bread is snatched by it right out of the mouths. I claim for the charkha, the spinning wheel, the honor of being able to solve the problem of economic distress in a most natural, simple, inexpensive, and businesslike manner. The charkha, therefore, is not only not useless but is a useful and indispensable article for every home. It is the symbol of the nation's prosperity and, therefore, freedom. It is the symbol, not of commercial war, but of commercial peace. The spinning wheel means national consciousness and a contribution by every individual to a definite, constructive, national work.

It was our love of foreign cloth that ousted the spinning wheel from its position of dignity; therefore, read planning consisted in the best utilization of the whole [human resources] of India and the distribution of the whole products of India into the numerous villages instead of sending them outside and rebuying finished products at fabulous prices.

There is no beauty in the finest cloth if it makes hunger and unhappiness.

on DEMOCRACY

Democracy, disciplined and enlightened, is the finest thing in the world. My notion of democracy is that, under it, the weakest should have the same opportunity as the strongest. The spirit of democracy cannot be established in the midst of terrorism whether governmental or popular.

Government of the people, by the people, and for the people cannot be conducted at the bidding of one [person] however great he [or she] may be.

on FAITH

I believe in the fundamental truth of all the great religions of the world. I believe that they are all God-given and that they were necessary to the people for whom these religions were revealed. And, I believe, that if only we could all of us read the scriptures of the different faiths from the standpoint of the followers of these faiths, we should find that they were at bottom all one and that all are helpful to one another.

Other MISCELLANEOUS QUOTES

The GOLDEN RULE is resolutely to refuse to have what millions cannot. This ability to refuse will not descend upon us all of a sudden. The first thing is to cultivate the mental attitude that we will not have possessions or facilities denied to millions and the next immediate thing is to rearrange our lives as fast as possible in accordance with that mentality.

This is the central teaching of the Gita: The person who gives up ACTION falls; the person who gives up only the REWARD rises.

LIBERTY never meant the license to do anything at all.

Love is the subtlest force in the world.

The only TYRANT I accept in this world is the still small voice from within.

Absolute CALM is not lord of the ocean and it is the same with the ocean of life.

One great stumbling block is that we have neglected MUSIC. Music means rhythm, order; its effect is electrical. It immediately soothes. I have seen in European countries, a resourceful superintendent of police, by starting a popular song, control the mischievous tendencies of mobs. Unfortunately, . . . music has been the prerogative of the few.

* * * * * * * *

[People] often become what [they] believe [themselves] to be. If I keep on saying to myself that I cannot do a certain thing, it is possible that I may end by becoming really incapable of doing it. On the contrary, if I have to believe that I can do it, I shall surely acquire the capacity to do it even if I did not have it in the beginning.

"Free at last! free at last! thank God almighty, we are free at last!" Long before his assassination in 1968, Dr. King was recognized as the leading advocate of civil rights in America. The speech he delivered in Washington on August 28, 1963, one hundred years after Abraham Lincoln signed the Emancipation Proclamation, solidified his reputation as a national figure.

I HAVE A DREAM . . .

Martin Luther King, Jr.

. . . Five score years ago, a great American, in whose symbolic shadow we stand, signed the Emancipation Proclamation.[1] This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of captivity.

But one hundred years later, we must face the tragic fact that the Negro is still not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. So we have come here today to dramatize an appalling condition.

In a sense we have come to our nation's Capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men would be guaranteed the unalienable rights of life, liberty, and the pursuit of happiness.

It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check; a check which has come back marked "insufficient funds." But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. So we have come to cash this check—a check that will give us upon demand the riches of freedom and the security of justice. We have also come to this hallowed spot to remind America of the fierce urgency of *now*. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. *Now* is the time to make real the promises of Democracy. *Now* is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. *Now* is the time to open the doors of opportunity to all of God's children. *Now* is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood.

It would be fatal for the nation to overlook the urgency of the moment and to underestimate the determination of the Negro. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. 1963 is not an end, but a beginning. Those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual. There will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

But there is something that I must say to my people who stand on the warm threshold which leads into the palace of justice. In the process of gaining our rightful place we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again we must rise to the majestic heights of

meeting physical force with soul force. The marvelous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny and their freedom is inextricably bound to our freedom. We cannot walk alone.

And as we walk, we must make the pledge that we shall march ahead. We cannot turn back. There are those who are asking the devotees of civil rights, "When will you be satisfied?" We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality. We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. We cannot be satisfied as long as the Negro's basic mobility is from a smaller ghetto to a larger one. . . . We can never be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until justice rolls down like waters and righteousness like a mighty stream.

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. Some of you have come from areas where your quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive.

Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed. Let us not wallow in the valley of despair.

I say to you today, my friends, that in spite of the difficulties and frustrations of the moment I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident; that all men are created equal."

. . . I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. . . .

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plains, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.[8]

This is our hope. This is the faith with which I return to the South. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day when all of God's children will be able to sing with new meaning

> My country, 'tis of thee,
> Sweet land of liberty,
> Of thee I sing:
> Land where my fathers died,
> Land of the pilgrims' pride,
> From every mountain-side
> Let freedom ring.

And if America is to be a great nation this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania!

Let freedom ring from the snowcapped Rockies of Colorado!

Let freedom ring from the curvacious peaks of California!

But not only that; let freedom ring from Stone Mountain of Georgia!

Let freedom ring from Lookout Mountain of Tennessee!

Let freedom ring from every hill and molehill of Mississippi. From every mountainside, let freedom ring.

When we let freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "Free at last! free at last! thank God almighty, we are free at last!"

PARALLELS BETWEEN GANDHI and KING

Mohandas Karamchand Gandhi	Martin Luther King, Jr.
1869-1948	1929-1968
Hindu: Lawyer	Christian: Minister

Civil Disobedience: the refusal to obey laws that are regarded as unjust, usually by employing methods of passive resistance.

Passive Resistance: resistance to authority or law by nonviolent methods, such as refusal to comply, peaceful demonstrations, or fasting.

Boycott: to abstain from buying or using certain products or services. Gandhi and King both led boycotts of the textile and salt industries and of the bus and other segregated services respectively.

Imprisonment: Gandhi spent seven years of his life in jail; he believed that to go to jail for just cause was honorable. King was arrested many times and spent periods of time in jail in Alabama and Georgia; he, too, thought going to jail for a just cause was honorable.

Marches: Gandhi led several marches or demonstrations, the most famous of which was his "March to the Sea" where he made salt in defiance of the British government; he was accompanied by two million Indians. King led many marches, the most famous of which was the 1963 "March on Washington," where he made his famous "I Have a Dream" speech; he was accompanied by over 200,000 followers.

Riots: Uncontrolled violent outbreaks, accompanied both men even though both abhorred fighting and preached and taught peaceful methods.

Fasting: going without food. Gandhi employed fasting as a technique to pacify violence. King advocated and employed fasting on several occasions as a technique to bring about change. The technique of fasting is compatible with both Hindu and Christian culture. But it probably more compatible with modern Indian culture than with modern US culture.

Assassination: killing by sudden, secret, premeditated assault.

Gandhi, age 78, was shot in January, 1948 (New Delhi, India) by a high-ranking Brahman (Hindu) who feared Gandhi's tolerance for all creeds and religions.

King, age 39, was shot in May, 1968 (Memphis, Tennessee, USA) by James Earl Ray, a white escaped convict, who may or may not have worked alone.